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EXHIBITION CALENDAR FOR ARTISTS.

- ART INSTITUTE OF CHICAGO, Chicago, Ill.
Twenty-fifth Annual Exhibition of Oils and Sculpture.
Opening of exhibition Nov. 5
Closing of exhibition Dec. 8
- PHILA. WATER COLOR CLUB, Penna. Academy Fine Arts, Phila., Pa.
Tenth Annual Exhibition.
Opening of Exhibition Nov. 10
- PENNA. SOC. OF MINIATURE PAINTERS, Penna. Academy Fine Arts, Phila., Pa.
Eleventh Annual Exhibition.
Opening of Exhibition Nov. 10
- CORCORAN GALLERY OF ART, Washington, D. C.
Fourth Biennial Exhibition of Contemporary American Paintings.
Exhibits received at the gallery on or before Nov. 27
- NATIONAL ACADEMY OF DESIGN, 215 West 57 St.
Winter Exhibition.
Exhibits received Nov. 25-26

WITH THE ARTISTS

Wilhelm Funk arrived on the Kronprinzessin Cecilie on Tuesday.

Theodore Molkenbeer, the Dutch artist, has arrived, bringing portraits of President Taft and of Mr. and Mrs. Roosevelt, which he painted last year and exhibited abroad.

The marriage of Mr. E. R. Thomas, who was recently divorced by his wife, formerly Miss Linda Lee, of Kentucky, and the well-known artist, Elizabeth R. Finley, will be celebrated in the near future.

Robert Hamilton is closing up his Summer studio in Berkshire, Mass., after a successful season's work. His sheep and cattle pieces this year have been much admired by visitors to his Summer camp. One of his best sheep pictures, entitled "Silence," representing a group of sheep on October Mountain in the glow of the afternoon, has been purchased by Mr. W. D. Curtis, of Lenox, Mass. Mr. Hamilton goes to Newburyport, Mass., on a sketching trip, and will return to his studio, 96 Fifth Ave., about Nov. 15.

William J. Whittemore has just returned from an extended trip through Sweden, Holland and Russia. In the latter country he painted an interesting series of water colors and the great bell at Moscow. The series includes faithful transcriptions of the city of Moscow, especially the gilded domes of the houses which are so characteristic.

Paul Bartlett, who has spent the last few years at his studio in Paris, working on various important commissions, will return to this country during the coming Winter. He will occupy a studio in Washington, where he expects to complete his pediment for the Capitol. This work, which comprises a number of figures, designates the workers of the United States, and is representative of its various industries. His figures for the New York Library, which include History, Philosophy, Poetry, Religion and the Drama, will be finished and placed by Spring.

Alpheus Cole is settled for the Winter at his Central Park studio, where he recently painted two attractive "Mother and Child" subjects, one of which has already been sold. He is now at work upon a portrait of Miss Lemara Simpson, admirable in color and a striking likeness.

Charles Warren Eaton, returned a few weeks ago, after several months sojourn at Lake Como, Italy. He brought back a number of delicately colored and poetically rendered examples of his always interesting work, and is planning an exhibition at one of the large galleries later on.

Edward Gay, who passed the summer at his country home in Cragmoor, N. Y., is settled for the Winter months in his studio at Mount Vernon, N. Y.

The Baltimore Water Color Club is arranging an exhibition which is to be held at the Peabody Institute, Jan. 8-29, 1913.

Martha Walter recently returned to her studio, 13 West 67 St., from Gloucester, Mass., where she had a successful summer class, and where she painted several outdoor canvases. Among them are some attractive presentments of children which she has rendered with truth and sympathy and which will be shown at various exhibitions during the winter.

Adelaide Johnson has taken a house at 37 West 12 St., where she intends to establish a permanent studio after Nov. 1.

Louis Mark spent a busy Summer at Cornwall-on-the-Hudson painting outdoor subjects. Since his return, in early September, to his studio, 130 West 57 St., he has completed a portrait of Mrs. Oakley Rhineland and Mrs. James Kidder, begun last Spring, and is now at work upon the portraits of Mrs. M. Batelle, Mrs. Ingeborg Simonson, and Mrs. Alexander Kunta.

Frank Mathewson spent the summer at his studio at Matunuck, Rhode Island, where he painted a group of colorful water colors. He has returned to his studio in the Y. M. C. A. Building.

Mrs. Edwin Abbey is compiling a book on the life and work of Edwin A. Abbey. She would be grateful for any letters or anecdotes relating to the life of Mr. Abbey.

The first social event of the season at the Salmagundi Club, the "Get-together" dinner took place at the club-rooms, 14 West 12 St., Wednesday last. Every place was filled. Several of the members related their summer experiences and Prof. H. C. Parker gave an interesting talk on his recent attempt to climb Mt. McKinley.

Philip L. Hale has recently sold his "Madonna of the Porcelain Tub" to a Boston collector. Comparing the present work of Mr. and Mrs. Hale with that of the past, one wonders which painter most affects the other.

E. H. Blashfield remained in New York all summer working on some important decorations at the Fine Arts Vanderbilt Gallery. A large decoration, in which numerous figures are grouped is intended for the Dome Crown for the Wisconsin State Capitol at Madison. Mr. Geo. B. Post is the architect. His decoration for the trophy room at Mercersburg College, Pa., is nearing completion. He is also completing an important work for the Governor's Room at the State Capitol, St. Paul, Minn., of which Cass Gilbert is the architect. He will hold a reception in the Vanderbilt Gallery Nov. 7th.

WATER COLOR CLUB DISPLAY.

The exhibition season opens as usual with the Water Color Club's annual display at the Fine Arts Galleries in West 57 St. Yesterday afternoon the annual reception was held, and tomorrow the exhibition will open to the public, to continue through Nov. 19.

The galleries, south and centre, present a pleasing appearance, the pictures are well hung, and a number of good examples at once attract the visitor's attention. Notable among these are several works by that poetical painter, Birge Harrison, whose "23rd Street, Morning" does him full justice. There is a small nude by Norwood MacGilvary, lovely in color and refined in composition, W. R. Leigh's "Hopi Indian" is typical, and Martha W. Baxter's "Street Scene" is full of character and charming and true in color. Clara W. Parrish shows with several water colors, a group of colored etchings worthy of more than a passing glance. Alethea Platt's "Thoughts of Long Ago" is one of her clever interior subjects now so well known. G. R. Barse sends "A Capri Study," a graceful figure painted in a high key, while W. C. Emerson's "Hill Fairies" is a faithful transcription of nature.

A good "Head of a Young Girl" is by R. W. Maynard, and a group of Lake Como landscapes by C. W. Eaton are, if possible, more attractive than usual. There is an interesting cattle piece by C. P. Gruppe, and two characteristic studies of cattle by Glenn Newell. Maud H. Squires' "Old Hester Street" subjects should not be overlooked. Cullen Yates' "Landscape" is a good record, and "September Day," by Maris Streat a soft-toned sympathetic work.

There are also typical and worthy examples of those facile handlers of the lighter medium, Mahonri Young, W. J. Whittemore, Alice B. Nicholson, Henry B. Snell, Glenn C. Henshaw, Clara T. MacChesney, Hilda Belcher, Rhoda Holmes Nichols, C. K. Lawson, Edward Volkert, Andrew T. Schwartz, and Jane Peterson.

A number of miniatures, notably a group by Mabel Welch, pleasing in color and sympathetically painted, are to be noted. In brief and to sum up, a pleasing if not remarkable show.

No prizes were awarded this year, as the generous donor of the Beal prize, Mr. William R. Beal, died last summer.

Mr. John A. Gade, of New York, president of the American-Scandinavian Society, has received word that Gustav Adolf Fjaestad, the great Swedish painter of winter landscapes, has consented to send eight paintings to the exhibit of Scandinavian Art to open in New York in December. Mr. Christian Brinton, who is preparing the catalog for the exhibit, interviewed in regard to the work of Fjaestad, said "He is the greatest living painter of effects in snow. His work is decorative in character. It owes a little, possibly, to the Japanese, but is, for all that, distinctly Swedish and national, and has an individuality of its own. Fjaestad's snow scenes created a profound impression at the recent exhibit in Rome."

Fjaestad has the distinction of being both an athlete and a painter. The fact that he is a champion skater explains perhaps why he has made snow and ice his specialty in art. Among Fjaestad's most famous paintings are "Frost on the Ice," "Tracks in the Snow," and "Is Spring Never Coming?" The artist was born in Stockholm in 1868. In 1898 he married Kerstin Hallen, also an artist and sports woman. Since their marriage they have lived at Arvika, within the Arctic Circle, where they enjoy Winter games and paint out of doors.

CORRESPONDENCE.

That French Art Museum.

Editor, American Art News:—

Dear Sir:—

In your recent issues you have severely criticized, and I think with reason, the promoters of a French Museum of Art soon to open galleries in New York, on the ground that the same expenditure of time, money and energy, devoted to the up-building of this institution, might be better so devoted to the fostering of our native art.

Permit me to call through you, the attention of the American art public, to the fact that the leading and the representative museum of the United States—the Metropolitan—of all its departments, is weakest in those relating to American art. In every country of the world which has an art, its principal galleries or museums are strongest in their collections of National art works, pictures, sculptures, furniture, architecture (through models or photographs), etc. What do we find in the Metropolitan Museum? A pitifully small and by no means representative collection of the works of early American painters—not to be compared in the line of portraiture, in which early American painting was strong—with the collections of the Pennsylvania Academy—a well chosen but also small collection of colonial furniture and costumes, some specimens of early pottery—a few good and a few fairly representative examples of modern American painting—and that is all. How different from England, France, Germany, Italy, Holland, Spain and even Russia! In the chief Museums or Museum of those countries in their great capitals, the visitor and student first turns to the great and representative examples of the national art of the country.

What honor to themselves and what benefit to the country would not Mr. Hawkes and the men he has associated with himself in the founding and up-building of a Museum of French Art in these United States have brought, had they formed and did they instead foster, say, a "Society of Friends of American Art of the Metropolitan Museum," on the plan of the foreign societies of similar titles, such as "Les Amis du Louvre," and would devote all their energies and large means to making the collections of American art, early and modern in the Metropolitan Museum, at least, worthy of that institution, and only representative of our home art.

It seems to me, with all deference to the promoters of the Museum of French Art, that they have lost a golden opportunity, even if a "Society of Friends of American Art," might not be considered as fashionable a move as one for a French Art Museum in this country.

Yours truly,

(Mrs.) M. A. H.

New York, Oct. 29, '12.

OBITUARY.

Mauritz A. Ericson.

Mauritz E. Ericson, the well-known sculptor, died of heart disease on Oct. 25 at his home in First Avenue, Pelham.

Mr. Ericson, who was as well known in France as in the United States, having studios in both countries, devoted himself to modern architectural sculpture, and designed the homes of Mrs. Cornelius Vanderbilt, Mr. William K. Vanderbilt and Mrs. C. P. Huntington, besides many dwellings in France. He leaves a son, Mr. Emile Ericson, who is in business in this city.

ANDERSON'S OPEN SEASON.

Modern etchings and engravings were disposed of at the Anderson Galleries at the opening sale of the season Tuesday evening last, and for 153 numbers a total of \$5,935 was obtained. The collection was a portion of that owned by Mr. James McGuire of New York.

The highest figures of the sale were obtained for some Arlent Edwards color prints, and Mr. A. A. Chalmers of Amsterdam, N. Y., paid the highest of these, namely \$215, for a signed proof after Lawrence's "Nature." The same buyer gave for proofs respectively after Nattier's "Princess Beaujolais," \$135; Reynolds' "Lady Compton," \$117; Morland's "Visit to Boarding School," \$102, while Mr. J. E. Burr gave \$90 for Gainsborough's "Mrs. Siddons."

Several plates by Hedley Fitton brought good auction figures, notably "Interior Chartres Cathedral," \$120; "London Royal Music Hall" (bought by Rosenbach of Philadelphia), \$90, and "St. Macleu-Roeun" (bought by J. F. Sabin), \$110.

For Rembrandt's "Bridge of Six" \$171 was paid for, and for Sidney Wilson's "Ladies Waldegrave," after Reynolds, \$101. Vaughan Trowbridge's two signed colored plates of "Canal at Martigny, France" and "Avignon Cloisters," brought respectively \$24 and \$20.